

Museum Association

QUARTERLY

Los Angeles County Museum / volume 14, number 2, spring 1958



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COVER: *Gozanze Myo-o*, Japanese, Early Heian Period, 10th century. Height 32¼". Wood, with traces of polychromy. Museum Acquisition Fund (P.287.57-1). An extensive article on this recent and important addition to the Museum collections will appear in *The Bulletin of the Art Division*, Volume 9, Number 4.

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The QUARTERLY of the Los Angeles County Museum. Volume 14, Number 2.



*A message
from
Robert E. Gross
Chairman of the Board,
Lockheed Aircraft
Corporation*

HOW GREAT has been the pace of science these last few years! The dramatic feat some years back that unleashed the power of the atom was the most electrifying development in the modern scene and scientists have continued to search, to find, and to develop.

More recently the exciting demonstrations in flying missiles and satellites have come upon us with such impact that they seem almost to jar our very lives out of the orbit in which we have been living for generations. They occupy the pages of our press and they fill with alternate hopes and fears the quiet corners of our minds. How will they affect our life and our living? Do they herald a new way of life? Will they make obsolete those cherished things we have built in the past? Do we really think we can leap from one way of living on this earth to a different way of living off this earth? Is it possible to establish a beachhead in the sky?

In the past, civilization has progressed by

gradual steps, sometimes faltering or sometimes even taking a step backward. But in the main we have moved ahead and moved by evolution rather than by revolution. We have always had a contiguous platform on which to make the change. No matter how high our thoughts and ideas soar, we have always kept our feet on earth. Now with these exotic and exciting new inventions, with satellites and talks of flights to other planets, we face the possibility of stepping out of our world into a space where life may be different.

Will this possibility upset our values and turn our lives topsy-turvy? I think not. For significant as is the work of the scientist today, we must not allow this work so to fasten upon our imagination that it destroys our perspective. We must not turn too abruptly from reality and the gains that we have won, just because of the allure of a new and different way of living. Our work in new sciences, including that of flight, will, if we are wise, add new dimensions to our living here on earth. It will deepen our capacity for understanding and enlarge our vision. But this deepening will be along lines already laid down by the generations that have gone before us; lines that have indicated where the human, physical, and spiritual satisfactions of mankind lie.

I say we will do this if we are wise. We need this wisdom but with it we need balance between science and the humanities. We hear much today about our urgent need for training scientists and engineers—and surely this is true—but we need also the wise and guiding hand that strikes the balance between man's science and his use of his science.

As the insatiable desire and seemingly limitless ability to create new things roll down the

immortal corridor of time, so must they always be accompanied by the force of reason. The world to come needs, as has the world behind us has needed, this check against the reckless use of knowledge. To use science wisely in this dazzling world of the future we shall need to draw from the philosophy and experience of the past lest we make again the same mistakes that recorded history shows were made. Then, too, the vastly increased power of modern science assigns to us a great

responsibility to use it wisely.

Where better than in the museum, where there are stored the examples, the specimens and the things that have gone to make up our past lives, can we find the guide as to how we should develop? And in the museums of this world where we can see assembled in one place all these things, we can imagine how tempting the future can be for the youth scientist, but also how necessary it will be to have as his partner in life the youth of liberal arts.



GRETCHEN SIBLEY
*Executive Director, Southern
California Science Fair
Association*

Our Seventh Science Fair

IN RECENT months, as we have entered the age of the artificial satellite, a new alarm has spread throughout the country. American scientific supremacy has been threatened, and from every side have arisen fresh plans and proposals for remedying our apparent deficiencies.

Yet in the surge of general disappointment there has been heard no murmur disparaging the quality of our available scientific talent. Criticisms have been aimed not at our capabilities but rather at our opportunities to utilize them.

Against such a background the 15-year-old Science Fair movement looms impressively. Launched in New England and welcomed enthusiastically all over the country, the idea has served to stimulate young scientific imaginations by providing both inspiration and *Lebensraum*.

The first Science Fair west of the Mississippi was held in Los Angeles in 1952, conceived and organized by representatives from the Los Angeles County Museum, California Institute of Technology, and California Science Teachers' Association. Miss Gretchen Sibley, at that time Treasurer of the Science Teachers' Association, was selected as Chairman of the Steering Committee, and when the project was incorporated she became the Executive Director, in which capacity she is still serving. Among the 13 groups sponsoring the original movement were the Los Angeles Times and several other teachers' organizations and universities. Schools in all ten Southern California counties were represented.

Currently Science Fairs are held in seven other California areas (San Francisco, San Bernardino and Riverside, San Diego, and four in the Central Valley) but the Southern California fair, held in Los Angeles, is the most extensive because it encompasses an area that includes one-half of the population of the entire state.

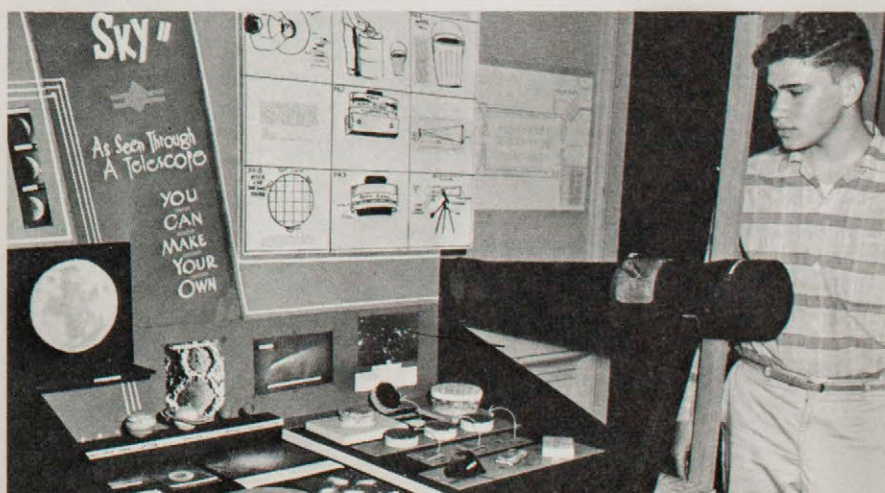
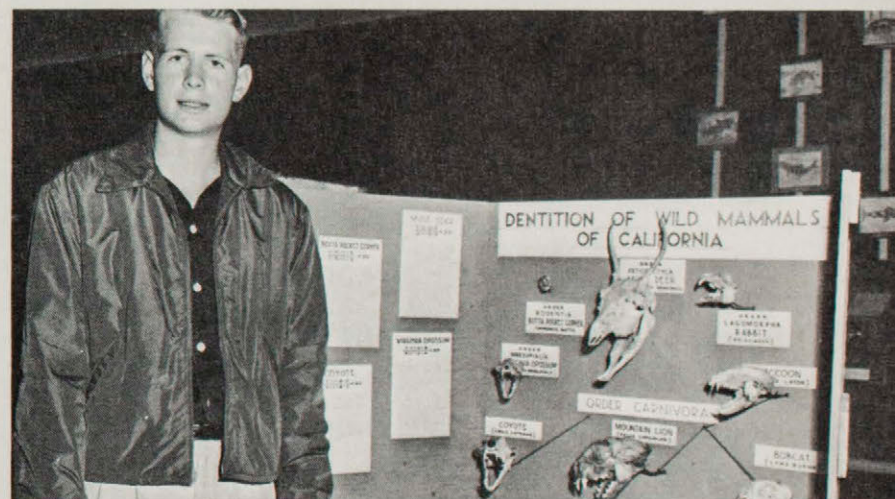
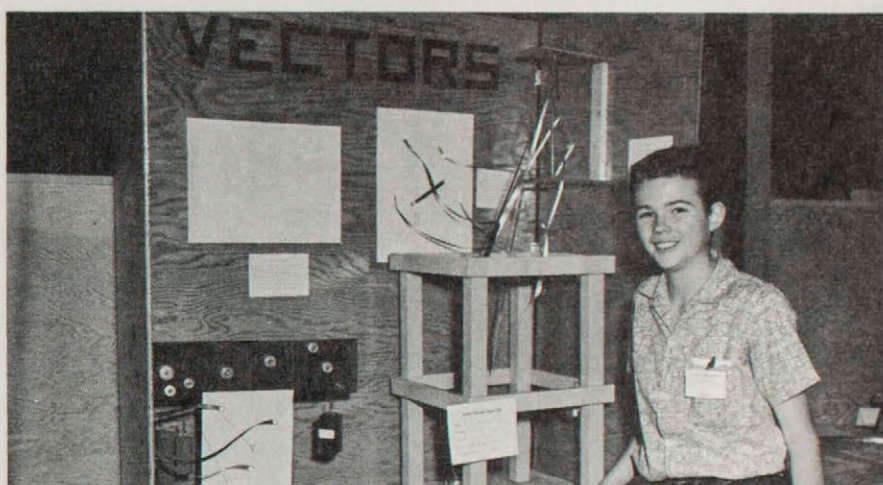
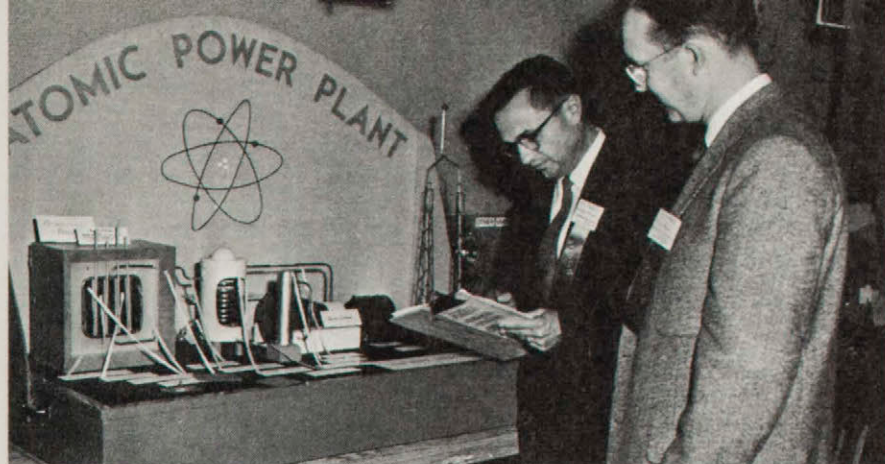
A Science Fair, to quote the Science Fair Association, *is an exhibit of the work of students interested in science. Many young scientists make scientific projects as a result of their interest. The Science Fair gives them an opportunity to display their work to parents, teachers, other students, and to the general public.*

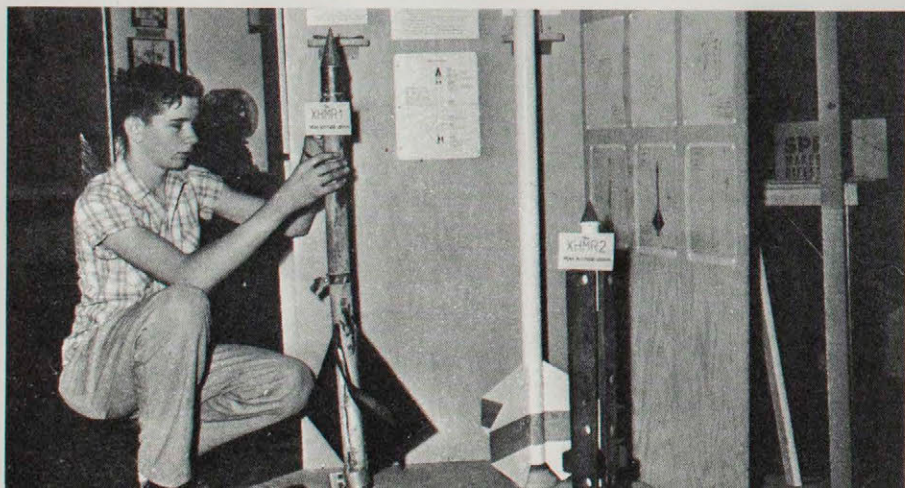
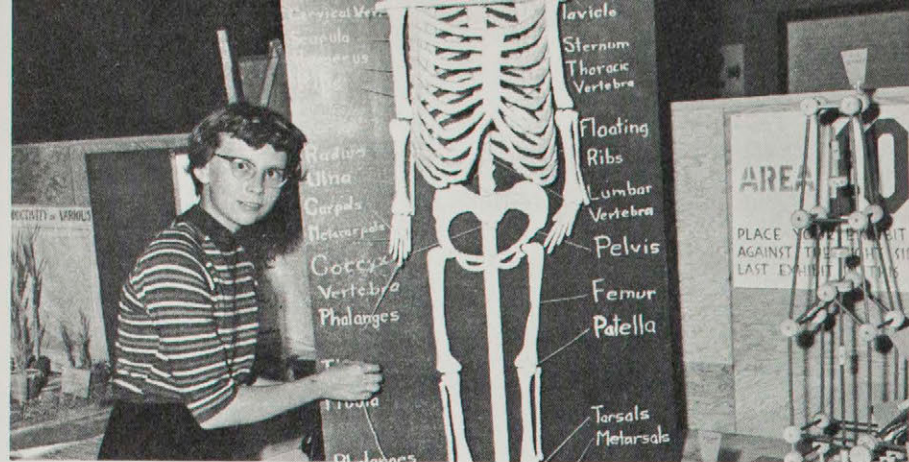
Although the majority of Science Fairs are

limited to high school students, the local group believes in encouraging junior high students as well. For this reason, awards are offered in both junior and senior divisions. Last year approximately 500 students participated, with one out of ten receiving an award. Entries are judged on a basis of creative ability, scientific thought, thoroughness, skill, clarity, and dramatic value. Plaques are awarded to all winners. The boy and girl placing first in the senior division win the privilege of exhibiting and competing for an award at the National Fair. (The 1957 National Fair, to which 210 students from all over the country were invited, was held in Los Angeles.) The boy and girl placing second win \$100 scholarships. In the junior division the top award for both boys and girls is a \$50 government bond with a \$25 bond going to the boy and girl placing second. Plaques are also awarded to honorable mention and craftsmanship winners—craftsmanship awards going to those whose exhibits though carefully executed, do not involve original thought or experimentation. In addition, every exhibitor receives an attractive pin, bearing the inscription Southern California Science Fair in gold and red on a black enamel background.

Announcements of the Seventh Annual Southern California Science Fair, scheduled to be held April 19-25, 1958, at the Los Angeles County Museum, were sent to schools in the area in October, 1957. During the intervening months many schools have sponsored their own fairs, encouraged and advised by the Science Fair Corporation. Winners are invited to enter their exhibits in the Southern California fair. As many as five winners can be accepted from a single school, depending upon the number of students enrolled.

As the date for the opening of each annual fair approaches, Miss Sibley's office is flooded with calls from students seeking advice. "We like them to call us," Miss Sibley says, "and my secretary, Mrs. Dru Benefiel, and I give them all of the help we possibly can. We try to complete the majority of our arrangements well ahead of time in order to leave these final days free to devote to our young scientists."





Parents and teachers of students participating are invited to a preview exhibit held on the night preceding the opening of the fair. On the same evening an award ceremony is held at Bovard Auditorium on the University of Southern California campus. This year, for the first time, it has been arranged for judges to discuss the exhibits with the finalists before selecting the winners. Another innovation this year will be special educational tours in the Los Angeles area for all winners.

The individual projects developed for display are influenced by courses in school, by current news events, and by television programs. In 1957 an emphasis on space travel was noted, while in 1958 a good many sputniks are expected, but the choice of subjects from which to choose is limitless. In 1957, to mention just a few, there were exhibits on cats, rocket sleds, tornadoes, ferns, oil, electronic computation, tape recorders, glass, geiger counters, spectrometers, atomic power, teeth, and nuclear reactors.

Necessary expenditures are met by a fund to which various industries contribute. In order to broaden the sponsoring base and make this a true community project, the Science Fair Corporation will accept no more than \$100 from any one interested firm or organization. Approximate annual cost of the fair amounts to \$12,000. This covers the cost of awards, printing, equipment, and part-time secretarial help.

Two executive committees keep the Southern California Science Fair in operation. One committee, composed of teachers, contacts the schools and handles all physical operations. The other, an advisory board composed of representatives from industry and from educational institutions and associations, serves as a sponsoring group and assists in solving a variety of problems.

The 1958 Teachers' Committee is composed of Hugh Cook, Hamilton High School: Chairman of Judging; David Reiss, Morning-side High School, Inglewood: Chairman of Public Relations in Schools; John Hulihan, Monrovia High School: Chairman of Hospitality; Albert Schmidt, Hollywood High

School: Chairman of Physical Operations; and Mrs. Dorothea Stamatis, North Hollywood High School: Chairman of Awards.

Arnold Beckman, former President of the Los Angeles Chamber of Commerce, is serving as Chairman of the 1958 Advisory Board.

Other members of this group are Robert Cannon, Chairman of Physical Operations, assisted by Phil D. Nolle and Russell J. Smith; Harry Volk, Chairman of Finances; and Robert Wolcott, Chairman of Public Relations.

E. L.

My Ten Years in the Galleries

TEN YEARS in the galleries could well be ten life times. They represent close contact with the essence of men's most significant ideas and achievements, stretching back into the past, or widely over the earth.

The first year in the galleries consists entirely in making a tentative acquaintance of occupants of the room, permanent or transient. This is an engrossing task. It demands an ear attuned to voices of many kinds—physical voices of visitors, chatty when they come in groups or pairs, and even sometimes when they arrive alone. Their clamor often drowns out what Andre Malraux calls “the voices of silence,” the insistent presence of objects in the gallery. These want one's whole attention for long intervals of communion, in hours when the Museum is empty of guests.



One learns to listen differently at different times.

At first, I was a shameless eavesdropper. I followed people around the rooms, hearing their comments. Some are classics. One family sent their twelve-year old boy ahead as scout, to save their weary feet. He stepped into a gallery full of Eighteenth Century English paintings, sized it up in a quick glance, and said, “There's nothing here. Let's go!” They went. The other extreme was a couple, one of several, who moved slowly from section to section, gesticulating freely. They needed haircuts. Their feet were bare, shod in sandals. Their words were familiar enough, but their meanings obscure. They used a language similar to that of philosophers and curators, with overtones that belong to neither. Some people call it gobbledygook, or more simply, doubletalk.

The physical voices in the galleries are very important. From them we learn the needs and desires of the gallery-goers, our public. They have a need to feel at home in the Museum, a desire to be welcome for themselves, however slight their knowledge of the exhibitions. They, like me, want to know more of the meanings of the things they see about them in multiple profusion. This is the point at which we listen to the voices speaking to us from



stone or glass or paint, from bones and minerals and mounted animals, from all the innumerable things which men have found and made and treasured, to be brought together in our time, here where we live. In the quiet of the galleries, we listen to the voice of human experience, carrying over centuries and continents its story of unending effort and achievement.

In the old days of the guilds, an apprenticeship lasted seven years; a journeyman's training another seven. Then, if a man was good, he was ready to be tested as a master. In the galleries, however, any man can consider himself a critic from the moment of his entry. This is especially true in exhibitions of modern art. Frequently, he is accepted on his own basis because of the decision in his tone or the loudness of his speech. Whatever the amount of experience behind his words, their utterance brings together a group of listeners, who follow him to ask respectful questions. The official lecturers, guests or staff members who have the Museum's blessing, give their interpretation, also speaking with the voice of certainty. Some of our gallery visitors feel as diffident as the new apprentice. They listen carefully, trying to see what they think they ought to see, matching one expressed opinion against another. They search for a definite answer, where, alas, there may be none.

Each substance in which artists have worked speaks for itself, for the artist, and for the age from which it comes. Each poses its

own set of problems, to be met by the workers who have used it. Clay, wood, stone, iron, gold and silver, bronze—these are some of the substances which craftsmen have used for centuries. They have been handled in a hundred techniques. In the Hall of Oriental Art, there is a bronze donkey, its feet bunched together in a mighty buck. It was made about two thousand years ago by some craftsman in the Ordos Region of old China, where the Hwang Ho gets its tributaries. It is an inch and a half from head to tail. You will need to look hard among the Chinese bronzes to find it. When you do, you will rejoice in the lively little piece, bursting with vitality undiminished through the years. The man who fashioned that piece loved both his craft and animals. Who was he? Was his pay enough to keep him happy? Did he show this piece to his children, to share with them his pleasure in it? Was he just another workman busy with his day's routine of scheduled jobs? Whoever he was, his exuberant little creature speaks to us, today, bringing a smile from the past.

Bronze is a magnificent material, anyway. It is beautiful, durable. It repays a craftsman for the skill it demands in handling. From the nameless artists of the Shang Dynasty in China down to Benvenuto Cellini in Italy four hundred years ago, it has infuriated the men who have worked with it, and rewarded them in its completion. Our craftsmen are still wrestling with it in the different techniques of modern art. Take our Etruscan Warrior from the Sixth Century B.C.! When you look at it, do you count his inches of height? No! You exult in his triumph. This spirit has been voiced for us in metal by his artist-maker. His is one of the voices of the galleries, speaking from its own time.

Here no interpreter is required. Any one of us, standing in front of this midget warrior, hears the authentic voice of a proud race.

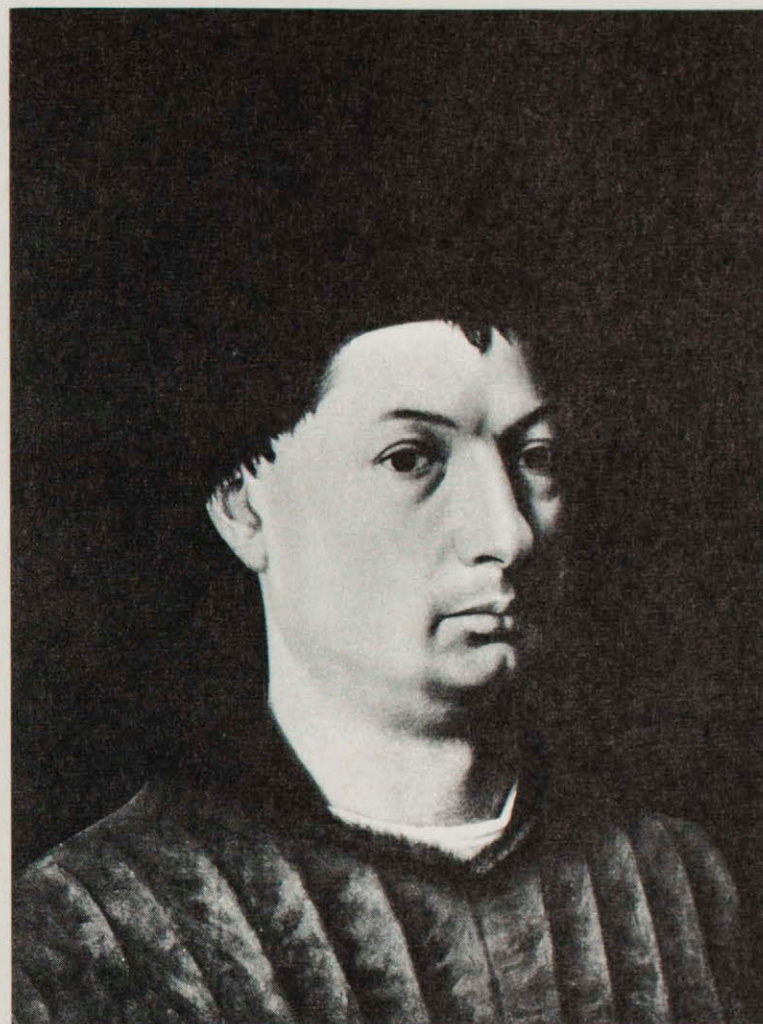
Have you, too, ever wondered about some special article in a glass case, wishing for its own tape-recording of its history? Again one asks the questions. Who made it? Where did it come from? Who are the people who have used it or owned it? Did it start as a thing of

utility, of grace, or of mystical significance? Has it gained its place here in the Museum because it is old, or scarce? Or because it is beautiful? Is it loaded with a sense of long-shared human values? If you have mused like this, you are a part of the Museum's family, one of the cousins whose common grandfather's name is Curiosity. We are blood-kin, moved by similar instincts. We marvel at the life we sense in all the insensate objects. We want to know more about them, from the things themselves, from our own guesses, and from those more educated imaginings of "the authorities."

In the galleries, one learns from everything and from everyone. A visitor from another land remembered that his family found on their old farm, a fragment of marble like the cherubs' heads; a boy said that his grandmother walked with her Mormon family behind a pushcart similar to the model in our Transportation Hall, and that her feet were always sore from the long marches. A Japanese visitor to the T'ang Dynasty Exhibition told of making rubbings himself from some old Chinese monuments, with ink and a wad of cloth. A devout little Catholic woman of much learning chided us gently for having misinterpreted certain of the attributes in a Della Robbia bas-relief, and so having misnamed the saint. A man who knows Indians spoke of the grasses and split reeds in certain baskets. There is a sharing of knowledge from most unexpected sources, for the gallery-goer needs only attention to unlock his stored wisdom.

In our galleries, I have listened to many of these people. They have told me things I had not known, and asked questions which I could not answer. They have argued vehemently. On one famous occasion, groups of artists whose work was rejected from an Annual Exhibition, gathered in the galleries and drowned out with their speeches any effort to present the show from the Museum's point of view. A gradual swelling of sound resulted, until finally the guards came to quiet the noisy guests. Once, in the Gothic room, a guard came with a woman who wanted an an-

swer to this question: "All these pictures are about the Virgin Mary, aren't they? Then why don't they look alike?" Was she only an ignoramus, to be laughed at by her superiors in education? It turned out that her daughter had just begun to study art at the University of Southern California, across the boulevard. For the first time in her life, this woman was visiting a picture gallery. Far from being stupid, she was investing the paintings with actual significance. Her question was the measure of real meaning they held for her.



Ten years in the galleries have taught me many things. There is no substitute for looking. Contemplative, repeated seeing brings its own authority. An individual sense of certainty replaces bewildered efforts to remember what one has read or heard. The reading one does is added to a structure built on experience, personal and solid. Although opinions change as much as ever, they become part of a process which is deliberate and understandable. The familiar objects are loved

or accepted, according to their contribution to individual desires. There comes a rhythm in the many voices. There is order.

Another fruit of ten years in the galleries is a delight in discovery. My own eyes see forms and colors which they did not see before, about which no one had told me. They are mine, from the artist. Together we share in the long satisfaction that lies in a work of art. This is no mystical hand-holding. It is the purpose of the artist, realized in me, a spectator who sees what he has done. Everyone who looks searchingly at our portrait of the man of Flanders painted by Petrus Christus in the early Renaissance knows that man well. We know Petrus Christus, too. That serious expression is evidence of the importance the gentleman attributed to the painting of his likeness. Each meticulous brushstroke, so superbly blended into the unity of the whole head, proves the discernment and the skill of the artist. It is a painting which asks for much looking. Each additional view reveals nuances of drawing and color before unnoticed.

Appreciation is the recognition and enjoyment of all that goes into such honest, beautiful work. It is the amused sense of the rightness of an impudent brush stroke, dashed off

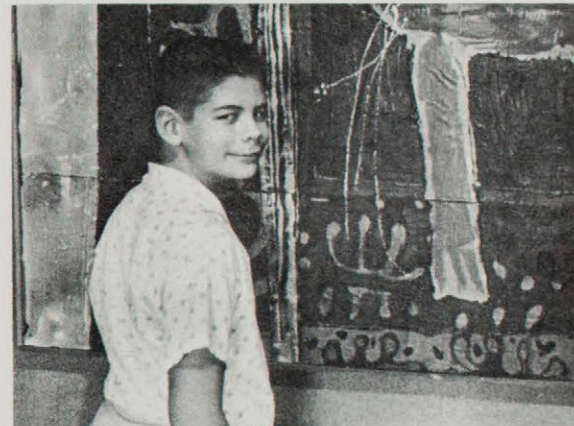
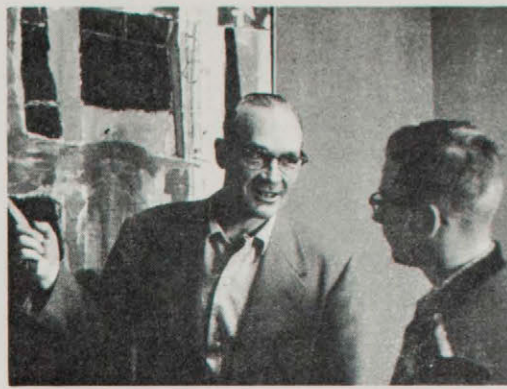
by a painter in the full heat of spontaneity. It is delight in the texture of a piece of perfect weaving. It is participation to the fullest extent of one's seeing, one's knowledge, one's imagination. There is no shortcut to it. Other people can, of course, contribute to one's pleasure in unrecognized aspects of the objects on display. Learning, systematic or incidental, adds tremendously. Basically, it still remains the response of one individual to the object he sees before him. As we follow the lead of Andre Malraux, we look at the product of the craftsman and we listen to "the voices of silence." This is appreciation.

Appreciation of art transcends, to my mind, a law of human activity. In most experiences, physical or emotional, there is a point of diminishing returns. Is there a place in our enjoyment of art where we become jaded? Is there a time when we no longer want to look? Physically, we become tired, of course, too tired to see with a discerning heart. But when we return, rested, the objects we approach take on their familiar magic. We respond again with all our senses. Out of my experience of the last decade, I offer you this toast.

"The galleries, God bless them!"

FRANCES ROBERTS NUGENT
Instructor in Art





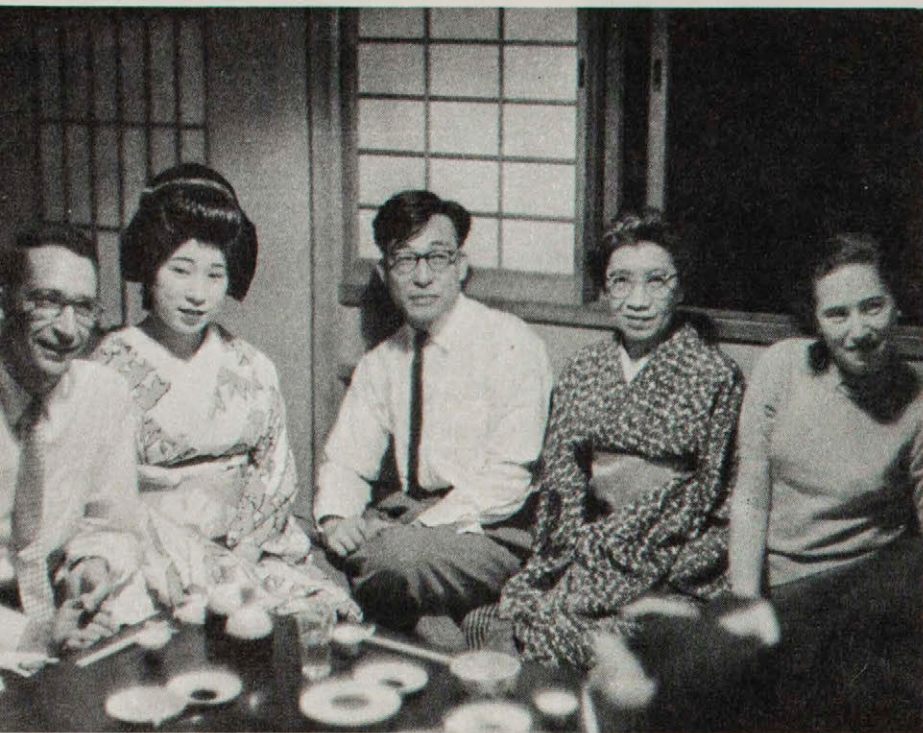
"La Chambre"

LA CHAMBRE is one of the last in a series of collage-paintings I did from 1955 through 1957. As in all my works the title was given at the last, more or less completing it. As I looked at this one I was reminded of old rooms in French chateaus with gaudy wall papers and tile designs. My son and his friends were fond of the series, and especially this picture, so I am not surprised that the children here seem to be enjoying it too. I enjoyed it. The series was an amusing one and I liked doing it.

JAMES JARVAISE

LA CHAMBRE by James Jarvaise received the \$1000 Junior Art Council Purchase Award in the 1957 Annual Exhibition of Artists of Los Angeles and Vicinity and is now on exhibition in gallery S-C-1.





Geisha party in Kyoto. Left to right: Mr. Trubner, Geisha girl, Prof. Mizuno—world famous archeologist, Mrs. Yamanaka—wife of Mr. Jiro Yamanaka well known art dealer, Mrs. Trubner.

Museum Pieces:

Mr. Trubner's Journey to Japan

"TYPHOON ahead!," the airline hostess smiled reassuringly, "Dinner will be served at 3 p.m.—just in case!" This was a memorable introduction to the Far East for Mr. and Mrs. Henry Trubner who were beginning their recent three and a half months' visit to Japan, Formosa, and Hongkong.

In making the trip Mr. Trubner, Curator of Oriental Art at the Los Angeles County Museum, was putting into action his own feeling that "one interested in Japanese Art must visit the country itself—so many of its treasures are in monuments and temples."

The two-fold purpose of the journey was to see Far Eastern art and if possible make acquisitions which would lay the foundation for a Japanese collection at the Los Angeles County Museum. He viewed a tremendous number of treasures in museums, temples, private collections, and in the many special exhibitions held at Tokyo, Kyoto, and Osaka. In appreciation Mr. Trubner says, "It would

not have been possible to see so many things without the wonderful support and assistance offered by museum and temple officials and the many private collectors throughout Japan."

With Tokyo as his headquarters, Mr. Trubner visited much of Japan. There he met colleagues and visited some of the museums and collections in their company. Among them were Soame Jenyns from the British Museum, Max Loehr of the University of Michigan, and Philippe Stern of the Freer Gallery in Washington.

The opportunity to view the country's finest art masterpieces is afforded the Japanese people by the department stores which Mr. Trubner describes as "quite fantastic." They not only offer the shopper everything imaginable, but each has an Art Gallery, and organizes constantly changing art exhibitions of great importance, exhibitions of a variety and quality which would seldom be seen even in museums in the U.S.A.

Considerable time was spent in Nara and Kyoto, former Japanese capitals and cities which are especially noteworthy from the standpoint of Art. Nara, a small city surrounded by lovely country, was the old capital when Buddhism was at its height. The Todaiji Temple, the greatest temple of the 8th century, is located there in a great compound containing many buildings. One of the highlights of the trip was Mr. Trubner's visit to the Shosoin, a long horizontal structure of wood built several feet above the ground. It con-



Dinner party given by Mr. Nagatake Asano, Director of Tokyo National Museum. Left to right, front row: Mr. Ishizawa—official of Tokyo National Museum, Mr. Asano, Mrs. Trubner, Mr. Trubner; back row—woman who served dinner, Mr. Wilcox from Seattle Art Museum, Mr. Kaneko, official of Tokyo National Museum.

tains the treasures of the Emperor Shomu. Upon the death of the Emperor, the Empress dedicated the treasures to the Temple in 756 A.D. so the authenticity of each article is undisputed. The Shosoin is opened for airing just three days a year—weather permitting—and selected visitors may view the myriad treasures by “flashlight” at that time. The objects are kept under glass and stored rather than displayed. It is a treasure trove in every sense of the word.

In Kyoto there are at least 2600 temples plus gardens, villas and castles. Among these are the Saihoji Moss Garden, Ryoanji Sand Garden, Katsura and Shugakuin Imperial Villas, Nijo Castle, The Golden Pavilion and later Silver Pavilion, and a vast number of earlier Buddhist temples. The city is famous for the work of the great decorators of the 16th and 17th centuries. Notable are the beautifully painted sliding doors which are generally painted on both sides.

A side trip to Formosa and Hongkong proved a contrast. At Taiwan Mr. Trubner saw the marble sculptures of animals from the An-Yang Royal Tombs excavated in the 1930's. Then near Taichung at the small village of Pei-ku in the hills he viewed the wonderful Imperial collections of the Peking Palace Museum and the Nanking Central Museum including paintings, porcelains, and bronzes. These collections are of necessity kept in concrete warehouses at the present time. Arrangements must be made to see specific paintings for all are kept in packing cases. Nearby is an iron doored tunnel in the mountain where the art treasures can be protected in time of bombing.

“Hongkong was next on my itinerary,” relates Mr. Trubner. “It has a setting and an international feeling somewhat like San Francisco. I stayed at Kouloun and took a daily ten minute ferry ride to the city proper. There I saw the small but fine Museum of the University of Hongkong and several important private collections of porcelains and paintings.”

Southwest of Nagoya in Japan are located the celebrated Ise Shrines dedicated to Shintoism. “These Shinto Shrines are in a beautiful



Picturesque 5-storied Kofukuji Pagoda in the deer park at Nara.



Inspecting finds from a kiln site being excavated by members of Nagoya University. Left to right: Mr. Trubner, you see back of Soame Jenyns of the British Museum, Mr. Honda noted expert on Japanese ceramics whose guest Trubner was.

setting,” Mr. Trubner tells us, “at the end of more than a mile long avenue of *Cryptomeria* trees much like our redwoods. As one approaches the trees become taller and the atmosphere is awe inspiring. The Shrines are

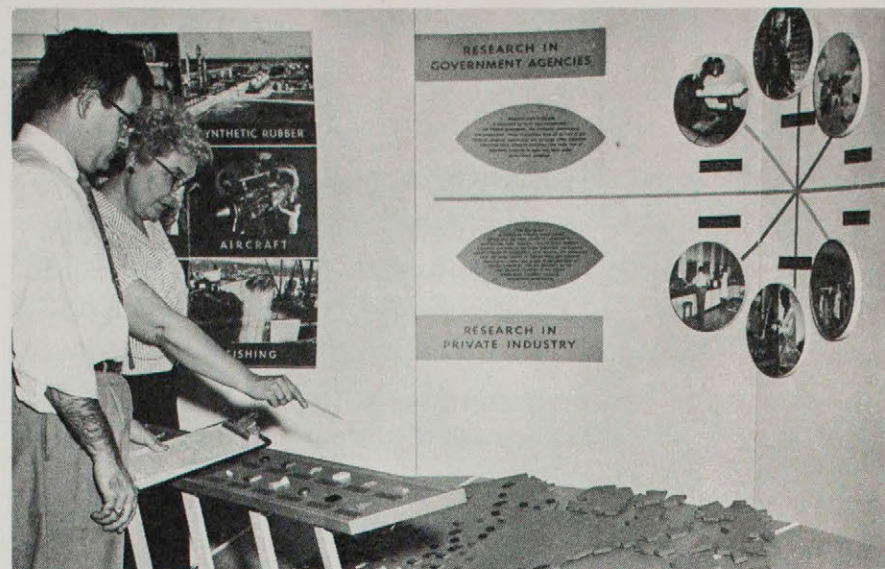
important for their architecture. The religion decrees that the wood and shingle shrines be rebuilt every twentieth year, yet in being built they must be exact duplicates of the shrines they replace. A visitor may go only as far as the second fence surrounding an Ise Shrine."

A trip to the island of Kyushiu and its ancient ceramic center of Arita was included. Here Mr. Trubner met the twelfth and thirteenth generations of the famous Kakiemon family of potters. The family has in its possession ancestral records and formulae for porcelain making through successive generations from the first Kakiemon who produced enameled porcelain in the beginning of the 17th century. Today the family proudly maintains his high standards of craftsmanship.

The aims of Mr. Trubner's journey have been successfully achieved. It is almost impossible to acquire fine Japanese works of art for export. There is a government commission which keeps a record of art treasures, and recorded works may not leave the country. Through the quiet determination and tireless effort of Mr. Trubner, an astute and quiet spoken gentleman in his thirties, the Los Angeles County Museum now has the foundation of a fine Japanese collection. Among the acquisitions is a "wonderful pair of six-fold screens in ink and light color on paper. These were executed by the celebrated 18th century artist, Maruyama Okyo, a Kyoto painter." He was also able to secure a large Dotaku (bronze) bell from the pre-Buddhist civilization of the 1st century A.D. The bell is 43 inches high and one of the largest of its type. It was registered and difficult to acquire for export. Notable also is a pre-Buddhist Haniwa clay figure of a seated man. The acquisitions include other ceramics and paintings.

A "plus" achievement will be realized in the months to come. Dr. Trubner speaks enthusiastically of this as a plan to have an exhibition of Japanese Art here in the fall of 1959. The groundwork has been laid and details are being worked out with the cooperation of the Tokyo National Museum and other interested government officials in Japan.

M. G. C.



Canada Visits California

SEPARATING the United States and Canada is the longest unfortified border in the world. Each year many Canadians cross this border to visit California, and perhaps even more Californians visit Canada. Paradoxically, however, the average Californian knows less about Canada than he does about Argentina, and the information that he does have about our expansive neighbor to the north is frequently inaccurate and outdated. *Canada Visits California*, a unique exhibition sponsored by the Canadian government, in our Museum for an eight-months' stay until June 1958, should do much to correct this situation. Its purpose is to present Canada today: a dynamic, industrial land, half of whose income now comes from manufacturing industries.

Planned through the combined efforts of the Canadian Consulate General of Los Angeles and the History Division of the Museum, and produced by the Canadian Government Exhibitions Commission, the exhibition incorporates the finest in modern exhibition design and techniques.

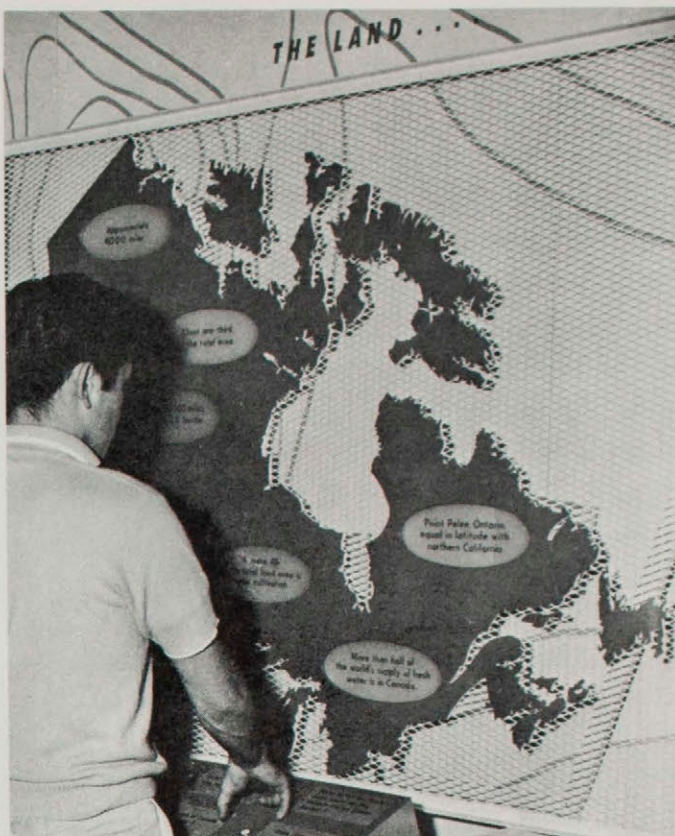
Entering the gallery, one steps into Canada. A wooded landscape and a rushing stream stretch out across a large photo mural to remind us that the riches of Canada, scenically

and economically, are great. But not all of Canada is a fisherman's paradise, and other photographs display the wide range of Canada's geographic conditions. An ingenious device enables us to select a geographical question by push button and to read its illuminated answer on a panel board map of Canada.

Canada's history is introduced by a model of an Indian Village of 1600. Beside this model is a surprisingly similar one of a French Canadian fort of the same time. Side by side, artifacts of the Indians and those of the pioneering Europeans show the great importance of wood to both cultures. A series of prints and photos tell the story of Canada's early political development and the Westward Movement.

Part of this Westward Movement is the exciting story of the Royal Canadian Mounted Police and their efforts to tame the extreme North and far West. The exhibition displays two uniforms used by these horsemen, one used in 1885, and one which is worn today. Much more dramatic is a picture story which compares the Mountie's early transport with his current airplane and squad car, the early methods of criminal detection with the well-organized, beautifully-equipped, modern criminological laboratory.

But primitive elements still exist. Snow shoes, caribou-skin boots, and a perfect white fox pelt show how the Eskimo continues to wrest an existence from his formidable frozen environment, and skillful and imaginative soapstone carvings which tell us that the Eskimo, too, does not "live by bread alone."



There are many parallels between Canada and the United States, and there are many differences. Both countries are democracies. But Canada is a member of the British Commonwealth and a Dominion. Photographs and graphs demonstrate the remarkably international character of Canada and also delineate the gap between the two nations in industrial development, a gap which, the exhibition suggests, may soon disappear.

In the last 50 years Canada has become the sixth largest industrial nation in the world, and it is still growing. The exhibition tells us half of the national income now comes from manufacturing industries. Workers produce 10 times as much for a population which has tripled. Lest we still hang on to our picture of the economy of Canada as a rural and agricultural one, we are told that three-fourths of the population now lives in cities. Canada has become a leader in the production of aluminum, nickel, oil, hydroelectric power, aircraft, and synthetic rubber.

The second gallery of *Canada visits California*, devoted to Canadian art, ceramics, textiles, and jewelry, displays a wealth of Dominion creative talent. There is also a changing exhibition of paintings which include Canadian landscapes reflecting the wondrous variety and richness of Canada's wilderness.

Many visitors go on from this exhibition to the adjacent North American Indian Hall and

the Eskimo section with its kayak and other exhibits, or to visit the North American habitat halls where such Canadian mammals as the polar bear, beaver, muskrat, and moose can be seen in their natural habitats.

The oldest visitor to our galleries or the school student on a guided tour will find en-

joyment both in the exhibition and the knowledge that the differences between the best of neighbors are small, the similarities enough to make them even better friends.

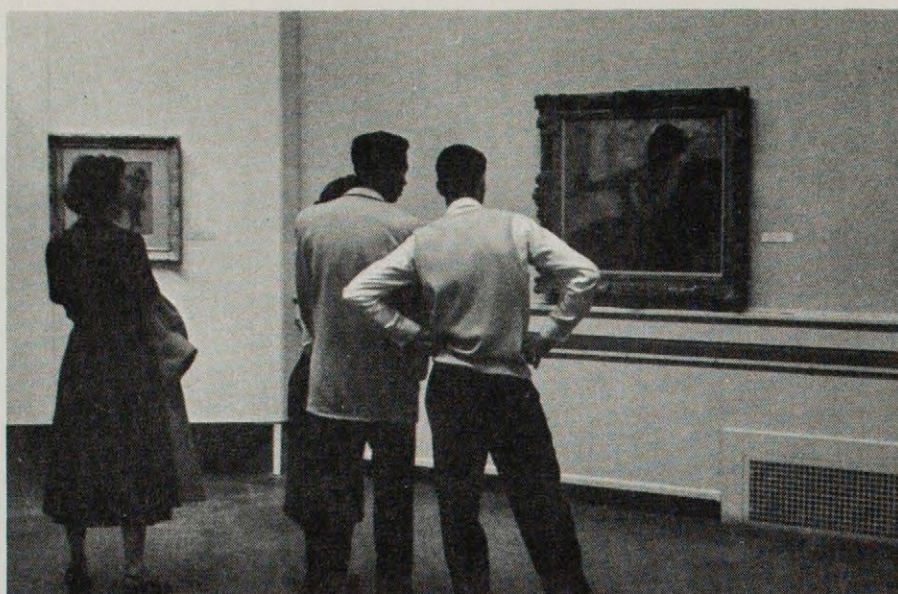
RUTH I. MAHOOD

JOHN E. BAUR

Division of History



Museum Association:



Newsletter

THE DEGAS SHOW

ON THE NIGHT of March fourth the foyer was alive with happy and earnest chatter about a great painter who had a genius for the powerfully simple statement of truth. Around the refreshment table, which bore a magnificent center piece of yellow tulips and peach blossoms, gathered our burgeoning Left Bank artists (with those resurgent thriving beards!), adoring, pony tailed *jeunes filles*, and elegantly-gowned ladies and their dignified, black-tie escorts. Twenty-four hundred people came to look, talk, and enjoy themselves at one of the most successful of our Museum's major exhibitions.

Months before the opening Dr. Richard Brown, James Elliott, and their Art Division colleagues began the careful planning which was required to bring the Museum over a hundred of Degas' major works—paintings, lithographs, sculptures and drawings—from private collections and museums as far away as Paris. But this is logistics. The real challenge





was to consider each of the collected works in its most favorable relationship to other works in the show, and to present all of the works so considered as an integrated whole, an exhibition of character and distinction. The Degas show was a real tour de force and we congratulate the Art Division for its accomplishment.

An exhibition without viewers is, of course, one of those absurd thoughts that gives rise to all kinds of picturesque figures of speech. Certainly there would always be a large number of people who would attend a Degas exhibition, even if they had not seen Fred Usher's compelling billboard posters or the effective window displays which the Junior Art Council had had installed in department store windows. There is no question, however, that many thousands of people came to see the show because a highly competent and well-coordinated effort was made to see that they knew—and were reminded again and again—that the show existed.

Each of the Museum's supporting volunteer organizations decided, at a meeting called for this express purpose by Mrs. Rudolf Liebig, what it could best contribute to the combined publicity effort. The Museum Association's Public Relations Committee comes in for special notice because Mrs. Stuart Weaver's (she is Public Relations Committee chairman) plan for newspaper publicity has become the foundation of the Association's long range plan for extending the circle of its active membership to include everyone in the County, from Portuguese Bend to Lancaster and Pomona.

Twenty newspapers carried the news of the show to their respective communities, and along with these news stories, appeared pictures of prominent women in the communities who had come to the Museum to be photographed with Degas paintings. Thank you, Mrs. Weaver, the Public Relations Committee, and all of those cooperative people who saw to it that notices were placed in the boxes of hotel guests, in convention bulletins, on school and public library bulletin boards, in Chamber of Commerce bulletins, and in so many other public places.



THE JUNIORS' CORNER

TOOTH brush manufacturers make tooth brushes with clowns' heads attached to the handles, in any size or hardness to delight the childish fancy. Railroad men find diminutive examples of their rolling stock in public parks and shop windows all over the country. No such easy job faces a museum director when he wants to bring his vaulted ceilings, sky-



high pillars, and outsize statues into scale with the world of children.

Currently, in our art galleries on Saturday mornings, a group of twenty-five juniors, sons and daughters of Museum Association members, are embarking on an exciting voyage into the world of art. They look, wonder, talk, and *paint and sketch* together under the guidance of Los Angeles State College Instructor James Fuller and his volunteer assistant Irene Chan Paulding. They ask hundreds of questions and they make observations with a characteristic candor we might all do well to recall. Russell Smith, Frances Nugent, and Margaret Divizia, in planning this show, have shown once more that the physical scale of the museum need not be a determining factor, nor even a very limiting one.

Again under the direction of Carl Dentzel, this year's *Invitation to Enjoy* program began with an afternoon at the Museum, "Tailored to Fit Boys and Girls." Three tours were planned, each calculated to fit the interest of a specific age group. All 250 of the boys and girls came together at the end of the afternoon for a singularly appropriate climax, to watch Red Willow and the colorful dance-pageant presented by his Hopi troupe, and afterwards to enjoy cookies and milk in the sculpture gallery. In case you have lost your program, check these other events on *Invitation to Enjoy*: "Bien Venidos, Amigos," Mission San Gabriel Archangel, April 12; "Science in Action," a tour of Caltech laboratories, May

10th; and "The Artist's Alchemy," the physical anatomy of paintings, at the Museum on June 7th.



SOUTHWEST CONFERENCE

THOSE of you who failed to mark some of the events of the ninth annual Southwest Conference on your calendars this year should lose no time in setting aside the dates for next year's Conference as soon as they are announced. On Friday evening March 14th, at a dinner sponsored by the Museum Association, Mrs. Tinglof, our president, introduced Dr. Wigberto Jiménez Moreno: Professor, Institute de Antropología e Historia, Universidad Nacional Autónoma, Mexico City. For the next hour Professor Moreno unfolded before a spellbound audience the dramatic concept that history is made by teams of men in successive, sharply defined generations. He applied his theory with convincing force and clarity to the recent history of Mexico. Dr. Moreno was one of many distinguished men of letters from our own Southwest and Mexico who participated in the panel discussions and lecture sessions of the two-day conference.



The stated purpose of the Conference, "to increase mutual understanding between Mexico and the Southwestern United States," can only partially suggest the excitement of meeting with these men in intimate groups for discussions of the culture of which they are such an important part, and its place in the history they are recording.

DR. THEODORE DOWNS

IT is a very real pleasure to offer our congratulations to Dr. Theodore Downs, Curator of Vertebrate Paleontology. The occasion is a grant from the National Science Foundation for \$11,000 to study, in the field and in the laboratory, the fossil vertebrates of the Imperial Valley region.

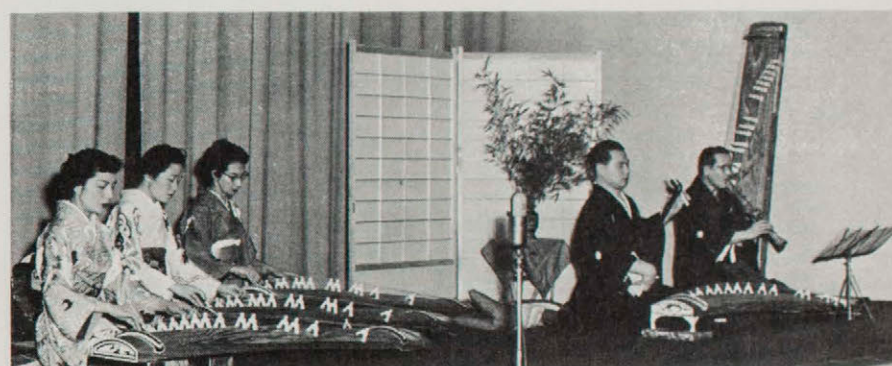
Dr. Downs, a native Middle-Westerner who has always had an interest in natural history, received his doctorate from the University of California. His strong background in zoology enabled him to serve his country in the medical corps during the Second World War. With an earnestness unusual in anyone, young Dr. Downs has been extremely successful in uncovering many new fossil areas in Southern California. Even though he has such heavy responsibilities as curator of the La Brea Collection, Dr. Downs still finds time to instruct junior paleontologists in the Museum on Saturday mornings. We will follow Dr. Downs' studies with interest.

MISCELLANEOUS

DON'T forget that you, as a Museum Association member, are entitled to a 20% discount on most items in the book store, including facsimile copies of museum pieces fashioned into unusually beautiful jewelry in gold and silver. Bring your membership cards! . . . Whoever turns up with a large tea urn that can be used at Museum Association receptions will earn the eternal gratitude of the Social Events Committee. Call Miss Libow at the Museum Association office if you know of one we could use . . . If you would like to serve actively as a volunteer in the service of the Museum, call Miss Libow. We have room for many more . . . Next issue we will inaugurate



a "Letters to the Editors" department in the *Quarterly*. If you have something of interest to say to other Museum Association members, please write, care of the Museum Association, Los Angeles County Museum, Los Angeles 7, California.



KIMIO ETO AND HIS GROUP

THE attitudes of many Westerners toward Japanese music have been conditioned by the samisen, a banjo-like instrument with somewhat limited musical possibilities as a solo instrument. On February 16th on our regular Sunday chamber music series, Kimio Eto brought his group of players to the lecture hall. Mr. Eto, blind since the age of six, received his training from an old master in Japan. He has written for the koto (which sounds like a harp), the shakuhachi, and the sangen (an accompanying samisen), strangely beautiful and varied music which is attractive to Western ears on first hearing. Those of you who did not hear Mr. Eto's concert, or his Philharmonic performance last year with the Azuma Kabuki dancers, will find it rewarding to watch for Mr. Eto's performances elsewhere.

K. E.

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